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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
 —*Much Ado About Nothing.*



AMONG those who have been summering abroad and may soon be expected home are several gentlemen interested in the National Society of Arts, the New York branch of which was launched in the spring.

Others connected with the organization have already returned to the city from their country residences, and a meeting of the trustees may be expected soon, when a programme for winter work will be decided on. The proposed Retrospective Exhibition of American Painting, to be held under the auspices of the New York society, at the rooms of the American Art Association, bids fair to be extremely interesting. Why should not this be followed by a loan collection of historical portraits, with a view later to establishing in this city a permanent National Portrait Gallery? The oil paintings, it could hardly be hoped, would be allowed to remain permanently on loan; but the owners would doubtless be willing to have large photographic copies made of those portraits which would have to be removed from exhibition, and these might be made the nucleus of a permanent collection. Add to them good prints—many such are accessible—of Colonial Governors of States, and other magnates, political, clerical, artistic, and commercial, with perhaps a few old daguerreotypes now and then as we come down to more recent times, and there would be the beginning of what might prove to be the most popular public art collection in the country.

ONE of the few notable genre paintings of domestic life, at the Paris Salon this year, was Toby Rosenthal's "Depart de la Famille," and I am glad to see it again, at Knoedler's gallery. There is an interior of a humble German home, to which the son—a fine-looking young fellow—is about to bid good-by, to make his start in life. His queer, coffer-shaped trunk, the dull blue-green of which answers the note of similar color in the old-fashioned stove, is corded and addressed ready for the carrier. The father—to judge by his appearance, he is a sturdy, prosperous artisan—with his left hand holds that of the boy, and raises the right hand with impressive admonition. His eyes are almost as moist as those of the youngster, who is making a manful effort to keep back the tears. The mother, seated near them by the stove, as the extreme left of the picture, with bowed head, is overwhelmed with grief. In the background toward the right of the canvas, the sister, who is some years older than the lad, weeps, as she stands apart, near the table upon which are the remnants of his frugal breakfast; upon the cloth is a little nosegay, which it is easy to imagine she has plucked for him from the cottage garden. The boy's red neckerchief is the highest point of color, which, somewhat subdued, is echoed in the wraps thrown across the trunk standing in the foreground toward the right of the picture. The simple story is admirably told. It is pathetic, without in the least being overwrought. The composition is excellent, and the expression not only of each face but of each figure is all that could be desired. Mr. Rosenthal can hardly be ranked as a colorist, but for all the requirements of the present work he comes fully equipped. The tone of the picture is sombre as befits the treatment of the subject, and, in perfect keeping with the subject, it is sombre but not depressing. The parting is sad; but the boy's face is honesty itself, and one feels confident that in the battle of life before him he will overcome temptation, and, in course of time, in the flush of manly pride, "return to his father's house in peace."

GENERAL STONE is charged by Mr. F. Hopkinson Smith with extravagant waste in the erection of the Bartholdi Statue of Liberty pedestal, and he retorts somewhat irrelevantly by intimating that Mr. Smith got himself appointed Art Superintendent of the Pedestal Fund Loan Exhibition at the Academy of Design for the sake of the \$1500 salary attached to the position. General Stone is mistaken. The position was taken by Mr. Smith only after Mr. F. D. Millet, to whom it was originally offered, had been obliged to decline it, on account of absence abroad. It came to him entirely unsought, and I have the best possible reason to know that he accepted it with reluctance. No less positively can I say that but for Mr. Smith's admirable management, the

exhibition would have netted far short of the sum—nearly \$15,000—that was turned into the Fund, and, as Mr. Smith rather cruelly remarks, was speedily absorbed in paying the salaries of General Stone and his army of assistants.

THE public seems to respond very slowly to the appeal for subscriptions to the Grant Monument Fund. The reason, perhaps, is that no one knows what the monument is to be. Under the circumstances the public is right.

THE enterprise of American publishers each successive year seems to give more employment to our artists. Two promising holiday books of an artistic kind are in preparation by Houghton, Mifflin & Co. The one is a profusely illustrated edition of Oliver Wendell Holmes's poem "The Last Leaf," on which F. Hopkinson Smith and George Wharton Edwards have been industriously engaged for many months, the former supplying the landscape and the latter the figure subjects. Both artists have brought to their work careful study of the lines of the poem, in which they have had the counsel of the venerable author himself. The other book, under the title, "Old Lines," will illustrate some of the most familiar pastoral verses of Holmes, Lowell and Whittier. It will consist of a series of charming landscape drawings in charcoal by F. Hopkinson Smith, reproduced in facsimile by the Lewis process, which was employed last year with excellent results for Elihu Vedder's illustrations of the Rubáiyát of Omar Khayyám. Gray charcoal paper is to be used throughout for the plates, and the cover will be of the same color, with the title in black and white, and, at the right-hand corner, a red stamp, where the leaves will be secured, will relieve the prevailing sombreness of the page. Judging from some of the proofs that I have seen, these plates will be the most successful reproductions of charcoal drawings that have yet been made by any of the processes.

"THE DAY DREAM," by Tennyson, as issued by E. P. Dutton & Co., has been made the basis of a splendid gift-book, 170 pages, quarto, with illustrations by Harry Fenn, W. J. Fenn, Wm. St. John Harper, E. H. Garrett and others. Roberts Bros. have prepared for the coming holidays a magnificent royal quarto edition of the "Sermon on the Mount," illustrated from designs by Harry Fenn, H. Sandham, W. A. Rogers, F. S. Church, Wm. St. John Harper, W. L. Taylor, J. A. Fraser, and F. B. Schell, with decorative borders by Sidney L. Smith, and engrossed titles and text. T. Y. Crowell & Co., of Boston, offer to the lovers of Tennyson, a "really first-class illustrated edition" of the complete works of their favorite poet, with portrait and twenty-four full-page designs by Dielman, Fredericks, Harry Fenn, Schell, Taylor and others. In the same line is the last issue in Porter & Coates's "Bells" Series, "Beauties of Tennyson," illustrated with twenty engravings from drawings by Frederick B. Schell. Walter Shirlaw has illustrated the "Hermit" verses in Goldsmith's "Deserted Village," and Will H. Low Keats's "Lamia." Both books are promised in sumptuous form from the press of J. B. Lippincott & Co., of Philadelphia. In all, about thirty American artists have been busy this summer making illustrations for holiday books, and almost as many American engravers have been given employment on them, notwithstanding the fact that many of the drawings are reproduced in facsimile by one or another of the photographic processes.

IN consequence of the difficulty of getting adequate insurance, I understand that there will be no repetition at the Union League Club of such notable picture exhibitions as made the last winter season memorable. The Art Committee is directed by the governors to limit its risk to \$100,000. Last year on one occasion—when Mrs. Morgan contributed so generously—the paintings were valued at nearly half a million. Such a sum, with the additional half a million on the club house and furniture, is more risk than the companies will undertake to assume in future. Still, a very interesting collection of pictures is to be had for \$100,000, and with such an enterprising committee as that headed by Messrs. Oehme and Hotchkiss the club stands in no danger of losing its high reputation for the character of its art exhibitions.

M. EUDEL, in *Le Figaro*, gives some very curious details about commercial painting. Pictures of this kind are made by poor devils who earn from two to four

dollars a day. The canvases are numbered from one to fifteen, according to the size, the smallest being 16x21 centimetres, and the largest 65x41 centimetres. The artists are paid at the rate of one franc a number. Generally they have four canvases in hand at the same time, and, as their subjects do not vary much, they paint four skies, four backgrounds, four foregrounds, four flocks of sheep, four shepherds and so forth. The pictures are sold by the gross by exporters and commission agents, who dwell in the region of the Faubourg Poissonnière, and who publish catalogues and price-lists. A landscape or a marine 18x12 inches, in a simple frame, is sold at the modest sum of four francs fifty centimes. Snow pieces fetch the same price, and are exported in large quantities to hot climates. Flower and fruit pieces, 24x20 inches, are quoted at twelve francs; portraits of celebrities, 16 francs. A little piece costs twenty-five francs. A large landscape with figures, 30x26 inches, costs as much as 40 francs. Some of these dealers in cheap pictures have large workshops, and employ many artists, who do piece-work. One man paints the sky, another sheep, another brooks, another figures; and in the fruit pieces one has a specialty of pears, another of grapes, another of plums, another of Siberian crabs and so forth. The reader may remember an account given in *The Art Amateur* of a similar flourishing enterprise carried on in our own city of New York.

ONE of the chief art events in New York during the coming winter undoubtedly will be the exhibition and subsequent dispersion at auction of the paintings, porcelains and bric-à-brac, belonging to the late Mrs. Mary J. Morgan. The chances are that Messrs. Kirby, Sutton & Robinson, the enterprising gentlemen known as the American Art Association, will have the affair in charge. Certainly the collection is worthy of their best efforts, and as it is known that some of the most costly of the Oriental objects were sold by them, it will be interesting to see what they will bring under the hammer. At the present writing, the date of the sale has not been determined on, but probably it will be in February or March. Like the Seney sale, last winter, the longer it is deferred the worse it will be for trade; for when such a collection of paintings as this is to come into the market, buyers are apt to hold back making purchases in other quarters.

A ROUND million of dollars has been stated as the sum Mrs. Morgan paid for her pictures; but they cost her much more, and she must have spent at least a million for her porcelains, enamels, gold and silverware and bric-à-brac. Never was money more lavishly disbursed than by this genial lady. She used to think, however, that she was "good at a bargain." The dealers humored the idea, and generally made their "asking price" such as would permit of a liberal discount. Having agreed as to the price, she invariably paid cash for all she bought. It was not only in works of art that she did this. It was the same in her prodigal purchases of diamonds—I am told she bought \$200,000 worth at Tiffany's in Paris, at a single visit—and she is said to have spent something like a quarter of a million dollars to gratify her passion for orchid culture. In the "picture-gallery" at her Madison Avenue residence is the famous painting by Gérôme "The Tulip Folly," representing the gallant Dutchman in his garden, defending with his life the poor little flower-pot containing an especially rare specimen of that flower. Mrs. Morgan particularly enjoyed this picture, probably from a fellow feeling for another collector.

THERE is something very touching in the pleasure that this unfortunate lady took in her art treasures; for she had known for some time before her death that she must soon succumb to an incurable disease, and she lived with her precious toys as if they were her most loved companions. Every day the pieces on her table were changed. Whatever her occupation for the hour might be, some favorite bit of porcelain, jade or other beautiful object had to be placed near her, so that she might enjoy the color or the perfection of the glaze, or delight in the exquisite workmanship. During the past year, she began to realize that she would probably have to pass the closing months of her life in her bedroom, and not long ago she gave elaborate directions to Herter for the alteration of that apartment and one or two others connecting with it, where she made up her mind to have everything as luxurious as money and taste could render it. The alterations were being pushed forward when the news of her death at Saratoga was received

in New York. Much had already been done; but the plans for the completion of the work have been materially modified. The bedroom furniture is of solid rosewood with superb inlays of brass and four different kinds of mother-of-pearl. Nothing to equal the bath-room would have been found in New York if the work as planned had been carried to completion. The porcelain tub is lined with onyx, the water-spout is set in a panel of Sienna marble, elaborately carved with a design of dolphins, designed by Theodore Bauer; the basins and ewers are of solid silver. The floor is mosaic with dolphin designs suggesting the letter "M," and above the seven-foot wainscot of solid San Domingo mahogany, with panels of exquisite Indian carving, carried around the room, there was also to have been mosaic up to the cornice; but now the mosaic design will be painted instead. The window, in rich, but subdued tones, represents cupids at a fountain.

WHEN the wonderful collection of Chinese porcelains comes to the hammer there will be such a struggle for possession of choice pieces as has never been seen in this country. Since the last important sale, the number of connoisseurs has greatly increased, and old collectors have learned much. Important purchases too, doubtless, will be made for European cabinets. Many famous objects, for the possession of which English and French amateurs for years past have long been waiting, have been quietly carried away by American dealers to find a resting-place in such collections as that of Mrs. Morgan. There was the splendid Parisian cabinet, for instance, of the Count Kleczkowski, who while Minister to China in 1856—which was before the value of fine Oriental porcelains, bronzes, lacquers and enamels was appreciated in Europe—got together some of the finest pieces that are known. He long resisted the importunities of such well-known dealers as Bing and Sichel to despoil his cabinet of his treasures; but one fine day a representative of Messrs. Herter Brothers came along, and, acting upon a friendly hint thrown out by an outsider, made a proposition to the Count which resulted in the purchase of the entire collection. Many of the finest objects found their way to the shelves in Mrs. Morgan's rooms.

LET me mention only a few of them. Before doing so, let me say that it was only lately, comparatively speaking, that Mrs. Morgan acquired a taste for Oriental wares. Her rooms used to be chiefly filled with modern French and German ceramic objects, although she had a fine array of old Sèvres. One day, a gentleman with whom she had business dealings presented her with a fine piece of Chinese porcelain and showed her its beauties. With her natural artistic perceptions, she was quick to appreciate the difference between such an object and the mere "commercial stuff" with which she was wont to surround herself. From that moment she became a collector of Oriental porcelains, and, with her boundless enthusiasm and almost bottomless purse, in about the shortest time on record she acquired one of the most valuable cabinets of rare pieces to be found in any country. What veteran collectors hesitated to buy she snapped up, with hardly a thought of haggling about prices; and as this was just the kind of customer the dealers are always looking for, the best things in the market generally were first offered to her. She often paid too much for her fancies; but there are not a few pieces in her collection which will fetch a great deal more than she gave for them.

THE objects from the Kleczkowski collection include, among the Chinese porcelains, a small, bottle-shaped vase of the fourteenth or fifteenth century, of the finest white paste decorated with landscapes, birds and flowers of exquisite beauty and delicacy; an unusually large, bottle-shaped vase with wonderful landscape decoration of the Keen Lung period, of Imperial manufacture; a curious crackle vase of great rarity, elegant in form, of charming color and iridescence, and perhaps of the fourteenth century; two very curious old vases, with turquoise blue ground and black decoration sprinkled with white. But if I attempt further description of the Kleczkowski objects, no space will be left to speak of other pieces which must be named. So for the present let me stop here, saying nothing of the fine pieces of cloisonné and the splendid little collection of jade. Yet I cannot close the paragraph without mentioning a marvellous antique vase of solid opaque enamel, with Imperial Chinese yellow ground, the high relief carvings being covered with layers of enamel blue—like lapis

lazuli—green, and red. The cutting of such pieces is done when the enamel is cold and the hardness of the material presents almost insuperable difficulties.

AMONG the most unique and valuable porcelains in Mrs. Morgan's cabinet is a garniture of five pieces of the "famille rose"—three jars and two beakers: on a ground of a lovely rose tint is the slightly raised decoration in various delicate colors, of the kind which a connoisseur will tell you marks the period of transition between the Kang-he and the Keen-Lung periods. This prize came from the collection of the late Mme. Balzac. The lady and her daughter, Mlle. Mniszech, who survives her, lived together on the outskirts of Paris, and were well known to the dealers, from whom, with a collector's infatuation, they not infrequently would secure some particularly precious object by selling a lot of other pieces in their cabinet; and rumor has it that it happened more than once that the latter were thus disposed of without special consideration of the fact that the dealer from whom they had originally been bought had not yet been paid for them. I believe that it was during one of these eccentric sales that the famous rose garniture came into the market, and eventually found a place in Mrs. Morgan's collection. Rarer than this even is her pair of octagonal "egg-shell" lanterns, with wonderfully painted figure subjects, the prevailing color of the decoration being a beautiful green. I am told that such another pair is not known. In Mr. Dana's splendid collection, however, there is a beautiful array of "egg-shell" china, which includes a pair of lanterns of globular form.

AMONG the most costly pieces of what is known as solid color—that is, without added decoration—the most precious is the little vase of "peach blow," for which Mrs. Morgan is reported to have paid \$15,000; but that sum included other purchases in a particular lot. A no less exquisite tiny vase of "ashes of roses" is also of great value. In the case which held these was the most charming piece of black porcelain I have ever seen. It is gourd-shape and small, but absolutely perfect in glaze and paste, and as dainty a mirror as ever reflected face of beauty.

MONTEZUMA.

THE MORGAN COLLECTION OF PAINTINGS.

BELOW we give, conveniently arranged for reference, a list of the famous collection of pictures belonging to the estate of Mrs. Mary J. Morgan. The enormous value of some of the paintings, which have a world-wide reputation, will be seen at a glance by the well-informed amateur. It will be our pleasure later to dwell upon many of them in detail. The catalogue is published now for the first time, and is complete, with the exception of a few pictures bought by Mrs. Morgan just before her death, and not delivered:

Alma-Tadema: "Spring" (21x35), and "Roman Lady Feeding Fish" (28x13).
 Artz: "The Frugal Meal" (51x37).
 Aubert: "La Source."
 Bonnat: "An Arab Chief" (27x23).
 Bouguereau: "Cupid" (22x25), "Italian Mother and Child" (17x22), "Nut Gatherers" (52x34), and "Madonna, Infant Saviour and St. John" (42x74).
 Breton: "The Communicants" (74x48), "Going to the Fountain" (11x16), "Returning from the Fields" (40x27), and "The Bird's Nest."
 Bonheur, Rosa: "Cow and Calf, Scotch Highlands" (32x25), and "Deer in a Forest" (31x39).
 Berne-Bellecour: "The Prisoner" (25x39), and "The Last Drop" (5x6).
 Bonvin: "A Pinch of Snuff" (13x20).
 Beyle: "Gathering Mussels" (14x21), and "Women Fishing for Sole."
 Bouchard: "The Pet Kid" (28x45).
 Boehm: "Wayside Fountain, Hungary" (17x30).
 Brozik: "The Falconer's Recital" (54x36).
 Bridgman: "Afternoon Hours, Algiers" (36x25).
 Boughton: "The Finishing Touch" (11x17).
 Bosboom: "Church Interior" (10x16).
 Becker: "Head of Peasant Woman" (11x16).
 Blommers: "Departure of the Fisher's Boat" (25x18), and "Shovelling Snow" (10x14).
 Benedict: "Mother and Child" (12x15).
 Baugnet: "The Bride's Toilet" (18x27).
 Beranger: "Arranging Flowers" (9x12).
 Bague: "The Sentinel" from the Wilson collection.
 Corot: "Nymphs Bathing" (29x39), "Wood Gatherers" (63x44), "Landscape and Cattle" (23x15), "Landscape" (20x15), "Near Ville d'Auray" (15x19), "Lake Nemi" (52x38), "Landscape" (31x21), and "Evening on a River" (23x18).
 Cabanel: "Desdemona" (17x21).
 Clays: "Dutch Shipping" (20x25).
 Cameron: "Carrying Little Sister" (11x15).

Couture: "Faust and Mephistopheles" (10x14), and "A French Republican, 1795" (14x17).
 Casanova: "The Gourmand" (15x19).
 Church, F. E.: "Al Ayn, the Fountain" (35x23).
 Conrad: "A Tyrolean Inn" (30x36), and "The Old, Old Story" (36x30).
 Constable: "English Landscape" (34x26).
 Cederstrom: "A Tight Cork" (7x9).
 Delacroix: "Tiger and Serpent" (16x12), "Landscape" (13x8), and "Cleopatra" (13x10).
 Decamps: "Bazaars in Cairo" (9x11), and "The Walk to Emmaus" (18x12).
 Diaz: "The Bathers" (16x10), "Children Playing with Kid" (18x22), "Holy Family" (20x27), "Edge of a Wood" (16x12), "Lane near Fontainebleau" (25x19), "Flowers" (8x6), "Moonlight Concert" (19x16), "Group of Persian Women" (25x17), "Repose after the Bath" (13x8), "A Pool in the Woods" (14x10), "Boy with Hunting Dogs" (25x21), "Sunset after a Storm" (34x26), "Oriental Woman" (11x17), "L'île des Amours" (24x16), "Persian Woman and Child" (9x12), and "Toilet of Venus" (16x18).
 Domingo: "Card Players" (4x5), "Head of a Spanish Cavalier" (6x8), and "Bodega."
 De Neuville: "French Cuirassier" (19x23), and "Infantry."
 Dupré: "A Cloudy Day" (14x18), "Stormy Weather" (18x21), "Driving Cows to Water" (16x18), "A Symphony" (39x27), from the collection of M. Faure, and "Morning" (28x21).
 Detaille: "A Flag Officer" (14x17), and "A French Lancer" (8x12).
 Delort: "My Neighbor" (8x12), and "Across the Way" (8x12).
 Daubigny: "Boats on the Shore" (21x12), "A Cooper's Shop" (64x44), "On the Seine" (23x13), and "On the Marne" (23x13).
 Dagnan-Bouveret: "An Orphan in Church" (21x17), and "The Violin Player."
 Epp: "Saying Grace" (36x30).
 Escosura: "End of the Game" (6x4), and "Convalescent Prince" (24x19).
 Fromentin: "Arab Horseman" (16x12), "On the Nile, near Philæ" (43x24), and "Turkish Washerwoman" (13x10).
 Fortuny: "Italian Woman" (6x9), "Woman with Fan" and "La Potiche" from the Wilson collection.
 Frère, E.: "Prayer" (15x18).
 Faed: "In Doubt" (21x31).
 Gérôme: "Vase-seller, Cairo" (14x18), "Coffee-house, Cairo" (26x21), and "The Tulip Folly" (38x25).
 Gunther: "The Pastor's Visit" (45x32).
 Gallait: "A Young Mother" (8x10).
 Greutzner: "The Puzzled Priest" (27x34).
 Henner: "Sleeping Nymph" (26x16), "Repose" (36x27), "La Source" (28x39), and "Fabiola."
 Hoguet: "Landscape" (5x7).
 Harburger: "Dutch Peasant" (4x5).
 Hébert: "Madonna and Child."
 Jimenez-Aranda: "Gossip" (27x19), and "Interesting News" (27x22).
 Jacque: "Shepherdess and Sheep" (17x23).
 Knaus: "The Hunter's Repast" (19x24), "A Farmer's Daughter" (9x7), "A Young Satyr" (10x8), "The Country Store" (30x25), and "St. Martin's Day" (16x21).
 Knight: "Noonday Repast" (25x20).
 Kock-Kock: "Winter in Holland" (28x23).
 Kaemmerer: "Toast to the Bride" (42x29).
 Kowalski: "Hunting" (40x31).
 Le Roux: "Sleeping Vestal" (27x54).
 Lyman: "Waiting for the Tide" (31x36).
 Leloir, L.: "Three Stages of Life" (32x11), water-color design for a fan.
 Loefftz: "Money Changers" (39x31).
 Lefebvre: "Sappho."
 Millet: "Woman in Kitchen" (34x½), "Gathering Beans" (12x15) Millet's mother and the cottage where he was born, "The Spaders" (38x30), "The Spinner" (28x36), "Dressing Flax" (17x21), "Shepherdess and Sheep" (10x15), "Feeding Poultry" (14x17), "Gathering Apples" (11x14), "The Churner" (14x22) from the collection of Laurent Richard, "Wood Choppers" (25x32), and "The Wool Carder" (14x17).
 Meissonier: "A Standard-Bearer" (10x14), "In the Library" (12x18), and "A Vidette, 1812" (20x17).
 Meissonier, Charles: "The Musician" (12x17).
 Meyer von Bremen: "Woman's Head" (6x9), "Bread and Milk" (9x11), "The Wonder Book" (6x7), "Return from the Vintage" (23x43), "The Lesson" (10x14), "Evening Prayers" (15x20), "Decorating the Shrine" (16x20), and "Wild Flowers."
 Maris: "The Trysting Place" (17x13), and "Village in Holland" (13x10).
 Monticelli: "Adoration of the Magi" (25x13), and "A Garden Party" (30x17).
 Merle: "St. Elizabeth of Hungary" (18x22).
 Mettling: "Street Sweeper at Lunch" (17x14).
 Nicol: "Pills for the Saxon" (27x19), and "Bachelor Life" (23x17).
 Neuhuys: "The Reading Lesson" (13x18).
 Pasini: "Courtyard in Constantinople" (7x9), and "Barracks at Constantinople" (31x25).
 Piot: "The Young Wanderer" (34x51), and "Adoration" (17x21).
 Perrault: "A Young Gleaner" (36x50), and "A Flower Girl" (31x44).
 Pelez: "Without a Home" (26x36).
 Passini: "Young Girl of Venice" (13x17).
 Pokitonou: "Russian Landscape."
 Rousseau: "A Mound, Jean de Paris, Autumn in the Forest of Fontainebleau" (20x25), from the collections of Baron Crabbe,